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CURRICULUM GUIDELINE

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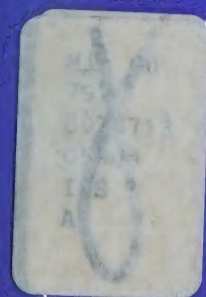
DANCE, INTERMEDIATE AND SENIOR DIVISIONS

PART A: PROGRAM POLICY

1991



Ministry
of
Education
Ontario







Ontario

Ministry
of
Education

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MEMORANDUM TO: Directors of Education
Principals of Secondary Schools
Principals of Elementary Schools

FROM: Wally Beevor

DATE: April 1991

SUBJECT: DANCE GUIDELINE, 1991

The enclosed guideline, Dance, Part A: Program Policy Intermediate and Senior Divisions, 1991, formally introduces the fourth art in the school curriculum.

This guideline, which sets a precedent for dance studies in Ontario schools, will provide policy guidance and direction for developing elementary programs and secondary credit courses. All dance courses established from this guideline will include an appropriate balance in the content areas of technique, theory, composition, and presentation.

Schedules A, E, and F of Regulation 269 have been amended to include dance and will provide faculties of education opportunities to offer dance courses.

Implementation of this guideline may begin immediately, provided that school staff members are able to make the necessary adjustments to programs and instructional practices. Implementation of Dance, Part A 1991, must begin by September 1992.

La Partie B du programme-cadre donnera des détails sur le contenu des cours et paraîtra à l'automne de 1991.

Toute question concernant le programme-cadre de danse de 1991 devrait être adressée au bureau régional approprié :

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Le sous-ministre adjoint,
Division des programmes
d'enseignement,

Wally Beavor
Wally Beavor

Pièce jointe

Dance, Part B, which will include details on course content, will follow in the autumn of 1991.

Questions regarding the dance guideline of 1991 should be addressed to the appropriate regional office listed below:

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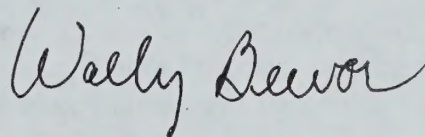
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Wally Beevor
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Enclosure



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À L'ATTENTION DE :

Directeurs et directrices de l'éducation
Directeurs et directrices d'école secondaire
Directeurs et directrices d'école élémentaire

DE LA PART DE :

Wally Beavor

DATE :

Avril 1991

OBJET :

PROGRAMME-CADRE DE DANSE, 1991

Le programme-cadre ci-joint intitulé Danse, Cycles intermédiaire et supérieur, Partie A : Politique de planification du programme, 1991 introduit officiellement le quatrième des arts dans le programme scolaire.

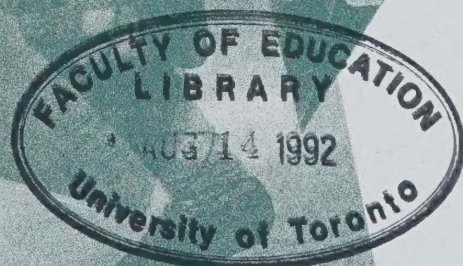
Ce programme-cadre, qui établit un précédent pour l'étude de la danse dans les écoles de l'Ontario, fournit des lignes de conduite et des directives à suivre dans l'élaboration de programmes au palier élémentaire et de cours à crédit au palier secondaire. Tout cours de danse inspiré de ce programme-cadre comprendra des proportions équilibrées et appropriées des éléments technique, théorie, composition et présentation.

Les annexes A, E et F du Règlement 269 ont été modifiées de façon à y inclure la danse et offriront aux facultés d'éducation la possibilité d'offrir des cours de danse.

La mise en oeuvre du programme-cadre ci-joint peut commencer dès maintenant, à condition que le personnel de l'école soit en mesure d'adapter les programmes et les méthodes pédagogiques en conséquence. La mise en oeuvre du programme-cadre Danse, Partie A, 1991 devient obligatoire à compter de septembre 1992.




dance



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INTRODUCTION

RATIONALE

Dance, like all arts subjects, provides students with avenues for learning that may not be available in traditional academic subjects. The study of dance involves students intellectually, emotionally, and physically. It thus stimulates students' creative and expressive abilities while leading them to a fuller understanding of the structure and capabilities of the human body. The study of dance also provides a channel for both original and interpretive expression and acquaints students with the discipline of collaborative and ensemble work. Students who show strong creative and expressive abilities as well as a preference for physical activities may benefit greatly from the study of dance, since it may be particularly suited to their learning styles.

Although dance differs from the other arts in that the body is used in a unique way as the instrument of expression, it has much in common with several other arts. Like music, dance communicates through rhythm, phrase structure, and dynamic variation, and it shares with music many classical, traditional, and contemporary compositional features. Drama and dance share many techniques in preparation and presentation and require similar skills; indeed, courses in drama and in dance are very closely related, especially introductory courses. With the visual arts dance shares elements of visual design, interpretation, and presentation, bringing to life for the learner the connections among movement, line, space, texture, and environment.

Dance also can be used to add another dimension to the study of many other subject areas. Not only in Grades 7 and 8 but in secondary school classes teachers will find it useful to explore further the subject matter of such areas as physical education, language arts, and social sciences through dance. In addition, through the study of dance students may develop the self-confidence and feeling of well-being that will help them develop their abilities in other areas of the curriculum.

Because both dance and physical education include study of the human body and movement, they have certain subject matter in common; for example, biomechanics, exercise physiology, exercise biochemistry, and motor learning. It is vital for both dancers and athletes to learn correct training methods, to be concerned about fitness and nutrition, and to avoid drug abuse. Owing to the complexity of this subject matter, students can benefit from exposure to it not only in physical and health education courses and in science courses but in dance courses.

Many teachers and students will be interested in the links between dance and the humanities. In all dance courses, dance will be studied as an aspect of various cultures, including Canadian, and dance history itself will be a topic for specialized study in both practical and academic modes. Other teachers and students may be interested in focusing on dance as a means of communication and as a form of artistic expression of ideas and themes from around the world and through the ages.

This guideline emphasizes *dance education* rather than dance training. Since dance training tends to concentrate on knowledge of steps, acquisition of movement skills becomes the primary focus of study for the learner. Dance education, on the other hand, asks students to go beyond the awareness of dance as a repertoire of movements to an understanding of the principles and concepts that govern and define dance movement. Movement is analysed into elements, allowing students to manipulate them to create dance

sequences. Also, dance types are studied with reference to their historical, cultural, and social significance. Students are asked to ponder questions relating to aesthetics, such as: What is the difference between movement and dance? What makes dance art? and How do we give meaning to movement? In addition, students are expected to develop their written and oral skills in the study of dance, including the ability to describe movement. Attempting to describe movement in various ways prepares students for the learning of actual dance notation systems at the postsecondary level.

It is this kind of intellectual enquiry into the nature and purpose of dance, in addition to the acquisition of physical skills, that makes education in dance as an art an appropriate area of study within the Ontario educational system. Teachers and students should be aware that dance programs are not solely for students with a special aptitude for dance. All students can benefit in various ways from the study of dance, and it should be accessible to all.

THE GOALS OF EDUCATION AND THEIR RELATIONSHIP TO DANCE

Education should provide opportunities for students to achieve their potential in social, cultural, emotional, moral, physical, and intellectual development. The philosophical foundation upon which courses can be developed to provide these opportunities is set forth in the Ministry of Education goals of education.¹ Below, each goal is accompanied by a statement that relates it to the study of dance. Courses should reflect these goals through learning experiences that help students to:

1. develop a responsiveness to the dynamic processes of learning

Processes of learning include observing, sensing, inquiring, creating, analysing, synthesizing, evaluating, and communicating. The dynamic aspect of these processes derives from their source in many instinctive human activities, their application to real-life experiences, and their systematic interrelation within the curriculum.

The study of dance requires students to observe, analyse, generate, and organize movement, thus integrating the cognitive, affective, and psychomotor domains of learning. It develops responsiveness to learning processes through the use of both the mind and the body.

2. develop resourcefulness, adaptability, and creativity in learning and living

These attributes apply to modes of study and inquiry, to the management of personal affairs such as career plans and leisure activities, and to the ability to deal effectively with challenge and change.

The demands made on the body and mind in the study of dance develop students' organizational, problem-solving, and decision-making skills.

3. acquire the basic knowledge and skills needed to comprehend and express ideas through words, numbers, and other symbols

Such knowledge and skills will assist the learner in applying rational and intuitive processes to the identification and solution of problems by:

- a) using language aptly as a means of communication and an instrument of thought;*
- b) reading, listening, and viewing with comprehension and insight;*
- c) understanding and using mathematical operations and concepts.*

As a symbolic means of communication, dance expresses ideas through movement. However, in order to achieve a fuller understanding of dance, it is necessary to develop the ability to discuss dance and its literature both orally and in written form. In the learning of dance technique, some principles of physics and mathematics are also explored and applied. In addition, students become aware that specific notation systems are used to record and communicate dance.

1. Ministry of Education, Ontario, *Ontario Schools, Intermediate and Senior Divisions (Grades 7-12/OACs): Program and Diploma Requirements (OSIS)*, rev. ed. (Toronto: Ministry of Education, Ontario, 1989), pp. 3-4.

4. develop physical fitness and good health

Factors that contribute to fitness and good health include regular physical activity, an understanding of human biology and nutrition, the avoidance of health hazards, and concern for personal well-being.

Through experiencing the structured movement of dance, students become more aware of their body and its capabilities and develop physical fitness. While studying dance, they also gain knowledge of human anatomy and physiology and learn efficient and safe training methods. Interest in physical activity may be encouraged through participation in dance.

5. gain satisfaction from participating and from sharing the participation of others in various forms of artistic expression

Artistic expression involves the clarification and restructuring of personal perception and experience. It is found in the visual arts, music, drama, and literature, as well as in other areas of the curriculum where both the expressive and receptive capabilities of the learner are being developed.

Through the study of dance, students can develop their understanding of one of the fine arts while acquiring knowledge, skills, and attitudes that may be applicable in other types of artistic endeavour. Students become aware that movement has not only functional but expressive aspects, and they learn to discover meaning in movement. Group work promotes appreciation of others' works and respect for other artists.

6. develop a feeling of self-worth

Self-worth is affected by internal and external influences. Internally it is fostered by realistic self-appraisal, confidence and conviction in the pursuit of excellence, self-discipline, and the satisfaction of achievement. Externally it is reinforced by encouragement, respect, and supportive evaluation.

In the study of dance, students develop self-confidence as they gain skill in expressing themselves through movement. They can experience a sense of achievement both in solo work, which requires self-discipline, and in group work, which requires sensitivity to, and co-operation with, other people. Students develop and raise their standards of achievement through evaluation processes that include constructive criticism and self-evaluation. Their self-image and sense of cultural identity can also be reinforced through the study of dance.

7. develop an understanding of the role of the individual within the family and the role of the family within society *Within the family the individual shares responsibility, develops supportive relationships, and acquires values. Within society the family contributes to the stability and quality of a democratic way of life.*

In studying dance, students learn to share ideas and to be supportive of each other both in creating and in presenting their work. The study of dance history also helps students understand the cultural history of various social groups.

8. acquire skills that contribute to self-reliance in solving practical problems in everyday life

These skills relate to the skilful management of personal resources, effective participation in legal and civic transactions, the art of parenthood, responsible consumerism, the appropriate use of community agencies and services, the application of accident-prevention techniques, and a practical understanding of the basic technology of home maintenance.

The study of dance requires students to be committed and self-disciplined in order to develop skills and complete tasks. The study of dance, especially dance composition, calls for many different kinds of decision-making and problem-solving skills. It also requires students to give attention to safe practices at all times — for example, while working on technique, using equipment, and presenting dances.

9. develop a sense of personal responsibility in society at the local, national, and international levels

Awareness of personal responsibility in society grows out of knowledge and understanding of one's community, one's country, and the rest of the world. It is based on an understanding of social order, a respect for the law and the rights of others, and a concern for the quality of life at home and abroad.

Participating in group work in the dance class helps students appreciate orderly social activity. Becoming familiar with a variety of dance styles fosters respect for the diversity and universality of dance and its place in the community in Canada and in other parts of the world. Some subjects within the dance repertoire reflect the political, social, and environmental concerns of various cultures.

10. develop esteem for the customs, cultures, and beliefs of a wide variety of societal groups

This goal is related to social concord and individual enrichment. In Canada it includes regard for:

- a) the Native peoples;*
- b) the English and French founding peoples;*
- c) multiculturalism;*
- d) national identity and unity.*

Social, folk, and ethnic dances express various aspects of national and racial identity. Through studying these types of dance, students can learn something of the heritage of the early settlers and Native peoples in Canada and of various other peoples who have come to Canada. Students can also learn ways in which all ethnic groups define their identity in part through dance.

11. acquire skills and attitudes that will lead to satisfaction and productivity in the world of work

In addition to the appropriate academic, technical, and interpersonal skills, this goal relates to good work habits, flexibility, initiative, leadership, the ability to cope with stress, and regard for the dignity of work.

Through both solo and group work in dance, students develop skills and qualities that are transferable to the world of work.

12. develop respect for the environment and a commitment to the wise use of resources

This goal relates to a knowledgeable concern for the quality of the environment, the careful use of natural resources, and the humane treatment of living things.

The dancer's respect for, and careful use of, the human body can be extended to include respect for the natural environment and concern for the conservation of natural resources.

13. develop values related to personal, ethical, or religious beliefs and to the common welfare of society

Moral development in the school depends in part on a consideration of ethical principles and religious beliefs, a respect for the ideals held by others, and the identification of personal and societal values.

The study of symbols, rituals, and celebrations connected with certain kinds of dance allows students to appreciate and understand various types of beliefs. The study of dance also demands a certain commitment, which encourages personal integrity and respect for others.

SEX EQUITY

Since dance reflects the history of social and cultural attitudes, the study of dance provides an opportunity to examine the changing roles of men and women in culture and society.

Schools and teachers can help increase sex equity in dance courses by ensuring that:

- the course content and the presentation of this content in dance courses are appropriate for both males and females;
- course descriptions are designed to attract both male and female students and accurately reflect the classroom experience;
- the school and the community work together to promote the acceptance of the involvement of males in dance education;
- courses examine male and female roles in dance to promote understanding of historical and contemporary trends;
- students investigate themes in dance that explore sexist attitudes.

RACIAL AND ETHNOCULTURAL EQUITY

When students are encouraged to respect people of different races and ethnic groups, they will be more inclined to enjoy the artistic expression of other cultures. Through the study of dance, students of different ethnic and racial backgrounds can have the opportunity to work together on various types of dance and to develop sensitivity to the rhythms and patterns of movement in the dances of other peoples. The study of Western, non-Western, folk and ethnic, and Native dances also gives students an opportunity to understand and appreciate aspects of Canada's unique multicultural and multiracial society.

It is also beneficial for students to become acquainted with dance styles from the past and from around the world, since an understanding of a variety of dance traditions is necessary for the development of dance in the future.

EXCEPTIONAL STUDENTS

The dance program should allow the integration of exceptional students. Exceptionalities are defined in the Education Act as behavioural, communicational, physical, intellectual, and multiple.

Individualized programs can meet the needs of exceptional students. For example, a technique class for students who use a wheelchair may focus on ways of using the upper body and moving the chair through space. These students can also participate in composition class and can present their dances. They should be expected to participate to the best of their ability. Methods of continuous evaluation shall take into consideration a student's degree of exceptionality.

Teachers will adjust safety procedures to accommodate the needs and activities of exceptional students.

For gifted students, programs in dance should stress the acquisition of advanced knowledge and the development of critical and problem-solving skills in the creation and presentation of dances. Students should be encouraged to use their imaginative and intellectual abilities and to develop fluency of movement and control of the body to a high degree.

LANGUAGE ACROSS THE CURRICULUM

Teachers should stress the importance of language in the learning process as well as in the reporting of what has been learned.

People make use of language in their attempts to learn; for example, they frequently come to a better understanding of a concept by trying to explain it to someone else or by endeavouring to summarize it. It has even been claimed that they do not really understand something until they can express it in their own words. Thus students will find it easier to come to grips with concepts if their classroom experiences offer them chances to discuss these concepts and related ideas in small groups and to solve problems that require them to use language. Students can also improve their written language skills by keeping logs or journals in which they record ideas, raise questions, and discuss various topics in dance.

Teachers should help students to learn material in a particular subject area without imposing language requirements that would stand in the way of learning that material. Students who have difficulty expressing themselves in either spoken or written language may need special consideration. They should be able to succeed in those parts of the course in which development of language ability is not a prime objective. Students at the advanced level, however, should be made aware that, if they plan to enter university, they are required to communicate in standard language and formats.

Teachers should point out that every subject area has its own special technical vocabulary. In dance, special terms are used for particular concepts, techniques, movements, and steps. Movement itself may be considered a language, especially when it is used to communicate something specific. In addition, dance notation systems, which are used to record patterns of movement in dances, are types of language in themselves. Since dance terminology will be encountered in any dance course, teachers will want to give it appropriate instructional emphasis.

VALUES EDUCATION

Students encounter a wide variety of values at home, at school, and in the workplace. It is thus necessary for teachers to help students to:

- examine these values critically and objectively;
- decide which values to retain;
- develop strategies to implement these values in their lives.

Dance teachers who are aware of their own personal values, particularly those values that they hold with regard to dance, will be able to help students develop their own values.

COMPETITION

Students need to understand the difference between competition and challenge. In dance there is a tradition of auditioning dancers for entrance into university dance programs, dance schools, and professional dance companies, and for roles in a particular show. This tradition is rooted in competition. Teachers must take care to explain these competitive aspects in a positive and supportive manner.

Teachers need to be concerned with designing courses and learning experiences that will promote constructive and healthy attitudes. Emphasis should be placed on realistic and attainable challenges. Students should be encouraged to continually improve their own work rather than to compete with each other.

Teachers should ask students to discover their own solutions to given problems, emphasizing that different solutions are not only possible but desirable. They should also make it clear that students should try to discover the best possible solutions. Wherever possible, comparisons should focus on the differences between students' solutions and should be used to encourage students to find original solutions.

Teachers should avoid promoting the idea that there is a perfect body type for dance. Consideration should be given to suggesting or requiring dance attire that is appropriate for a variety of body builds. Students need to have a realistic self-image and to appreciate their own, as well as others', physical capabilities and limitations.

Students who understand the difference between challenge and competition and who learn to appreciate the unique contributions of individuals will be better prepared to understand and interpret original artistic expression.

SAFETY

PERSONAL SAFETY

Safety awareness must be a priority in the dance classroom and in rehearsal and performance settings. The role of the teacher in ensuring that students develop healthy attitudes and observe safe practices must be emphasized.

The practice of correct and safe physical training methods in dance may reduce the incidence of traumatic and chronic injuries.

When developing curricula, teachers should take their students' physical development into consideration in order to set realistic technical goals. Using their knowledge of human anatomy, biomechanics, and research in health, fitness, and physical training, teachers should also continually evaluate students' technical practices in the classroom to ensure students' safety.

Teachers need to emphasize the importance of developing healthy eating habits; incorporating warm-up and warm-down periods in both technical classes and rehearsals; and using training equipment, such as weights, properly. Appropriate attire and personal hygiene are also factors in personal safety and health that shall be discussed with students. Teachers should point out that, for example, a loose piece of jewellery can become a dangerous projectile, a shared make-up kit a source of infections and disease, and improper footwear the cause of traumatic physical injuries that could eventually become chronic.

Teachers should ensure that students have enough space around them in the classroom to allow them to perform exercises and patterns without jeopardizing the safety of others.

THE SCHOOL AND THE COMMUNITY

SAFETY IN THE DANCE AREA

Teachers should ensure that the dance classroom, performance areas, and any structures and equipment are safe. The floor structure and surface should be checked; ideally, the floor should provide some shock absorbency and have a clean, smooth surface. If the dance area is equipped with mirrors and/or barres, they must be inspected regularly. Permanent mirrors and barres must be adequately secured to their support surfaces to withstand jarring or leaning; portable ones must be securely attached to a strong and stable support mechanism. The dance area should be well-ventilated. Sound systems must be used properly to avoid damage to hearing.

Performance areas equipped with lighting, curtains, sets, counterweight systems, and so on, shall be used only when students can be supervised by persons who know how to use the equipment properly. Students must never work unsupervised in these areas. Teachers shall enforce any reasonable safety practices, including those established by regulation or by school board policy.

If teachers encourage individual or small-group practice or rehearsal, they must be aware that the school could be liable if students were injured while using school facilities when they were unsupervised. Teachers should seek advice and direction from the school principal on such issues.

The dance program provides ideal opportunities for developing relationships between the school and the community. Teachers may be able to invite dancers from local dance studios and performing groups to give guest lectures and demonstrations. Students may be able to participate in studio presentations and in public dance performances and festivals. And parents and other members of the community may be invited to observe school dance classes.

Field trips may be planned so that students can attend the theatre, performances in other schools, workshops, master classes, and lectures. It is particularly important in communities in which such opportunities are not available that the school bring resources into the community. Teachers and school administrators, working in co-operation with provincial organizations and government agencies, for example, can organize master classes and video presentations and can invite members of professional dance companies to live and teach in the community for a limited time.

CAREER PLANNING AND LIFE SKILLS

Dance programs can provide opportunities for students to develop life skills that are of value in many types of employment or careers. Students learn to evaluate work and make critical observations; they learn to collaborate and to make compromises by working with others; and they develop self-confidence through sharing ideas and experiences. Through studying dance, students can learn at first hand that good physical health and a healthy lifestyle can contribute to a feeling of well-being.

It should be made clear to students that the secondary school dance program is not preprofessional training that leads directly to a career in dance. Some students may wish to take further training that prepares them for a professional career; others may wish to pursue a career in related fields, such as administration, production, and stage, costume, or set design. Teachers should provide these students with information on realistic career planning, including the kinds of preparation necessary for entrance into particular fields in dance and into related occupations.

While contributing to the development of students' life skills, dance education may make a major contribution to the quality of life of the individual and to society at large by encouraging an interest in the arts. Students who have studied dance may, as adults, take a lifelong interest in the arts. They may become active participants in the cultural life of their community and, as patrons of the arts, make a vital contribution to its economic and artistic life.

CO-OPERATIVE EDUCATION

Teachers are encouraged to develop credit courses in co-operative education that are based on this guideline. All co-operative education dance courses must follow the policies set out in *Co-operative Education: Policies and Procedures for Ontario Secondary Schools, 1989*. The out-of-school component of the course must be outlined and its resources and evaluation criteria determined in advance by school staff, and it must be monitored by the teacher monitor and the training station supervisor.

Many types of community resources may be suitable for the out-of-school component. For example, students who are interested in a professional career in dance might be placed in dance companies as apprentice dancers or in private dance schools as apprentice instructors. Opportunities to work with a local university or college may also be available. Students who are interested in occupations related to dance might be placed with a local dance company to receive training in stage management, or they might be placed with a local arts-management organization to learn about theatre management.

SUGGESTED APPROACHES

This guideline reflects the current state of dance education in North America and promotes the study of dance from a multicultural and multiracial perspective. Students of dance should have access to as many aspects of the study of dance as the program reasonably allows.

The dance courses in this guideline have been designed in such a way as to provide many opportunities for teachers to present students with examples of dance from a global perspective. The following suggestions will help teachers in achieving this aim:

- Comprehensive courses should include study of dances from different cultures. Students should also learn something of the historical and cultural context of these dances.
- Folk and ethnic dances chosen for study should represent a broad multicultural and multiracial perspective.
- The specialized course in dance history should present a global view of dance wherever possible.
- Teachers should take care to present folk dances as more than a series of steps and patterns. They should provide students with the opportunity to learn about the origins and cultural significance of each dance and to understand the meaning and purpose of the dances.
- Themes should explore a broad range of human relationships.
- Wherever possible, teachers should invite persons from the school or the community who are familiar with another dance tradition to discuss their particular perspectives on dance with the class.

THE FOUR PROGRAM COMPONENTS

In order to arrive at a deeper understanding of dance, students should participate in dance as well as reflect on their experience of dance. Although the pure physicality of dance appeals to students, it is important that teachers encourage students to go beyond the learning of technique. Students should also become keenly aware of their emotional responses to the kinesthetic experience, and they should learn to appreciate clarity of expression, the subtle use of the elements of dance in choreography, and nuances of expression in performances. Courses must challenge students' capacity to learn and must provide a foundation for in-depth dance studies.

Teachers need to be aware of the difference between technical competency and artistic expression. A technically proficient dancer, for example, could be artistically uninteresting, whereas even a beginner could be artistically expressive. Technical proficiency, of course, enhances artistic expression, and students should develop their technique to the best of their ability. But they must also attempt to develop their artistic ability from the beginning.

Students who are creating and presenting dance must become familiar with dance theory. Understanding the principles of dance composition will enable students to develop criteria for evaluating a dance piece. Also, knowing the scientific principles of human movement will help them to analyse particular movements to determine whether they are appropriate and safe. Knowing the historical and socio-cultural significance of dance will help them to evaluate performances.

The study of dance must include both practical and theoretical components. Students will be provided with learning opportunities that allow them to experience many dimensions of dance and that challenge their sensory capacities.

Dance programs and courses in all grades and at all levels must include study of the four program components – dance *technique*, *theory*, *composition*, and *presentation*. Although the emphasis given to the four components may vary in keeping with the aims of particular courses, at least 15 per cent of the instructional time must be allotted to *each* component.

Teachers should keep the following points in mind when developing specific course content:

- Attention should be given to the development of students' cognitive, affective, and psychomotor capacities in the study of each of the four components.
- All four components are integral to the academic study of dance.
- The four components are interrelated.
- There is no hierarchy of importance among the four components.
- The nature of each course and the background and experience of the teacher will determine the sequence of topics and material to be studied.

The specific aims for dance education, which follow on pages 18-19, are listed within the four categories of technique, theory, composition, and presentation. The emphasis on particular aims will vary as indicated.

TECHNIQUE

The study of technique includes not only the training of the muscles and nerves of the body but the development of students' perceptual, mental, spiritual, emotional, and expressive capacities.

Students should be given opportunities to:

- understand the fundamental importance of proper preparation for dance class;
- acquire and practise movement skills that are basic to dance techniques;
- acquire a healthy self-image, body image, and attitude to dance training;
- increase and value physical fitness through dance training;
- understand and demonstrate safe dance techniques;
- develop the kinesthetic sense in order to achieve consistency in body awareness and placement;
- learn and perform a variety of forms and styles of dance technique at a specified level of skill;
- understand and practise proper nutrition;
- apply biomechanical concepts that are used in dance training.

GRADES 7 TO 10	GRADES 11 AND 12
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- major emphasis
- minor emphasis

THEORY

In the study of dance theory, the fundamental principles of the art and science of dance are investigated. Dance traditions are examined in their historical, social, and cultural context, and attention is given to the aesthetics of dance.

Students should be given opportunities to:

- understand and explain how the elements of dance are manipulated to define and create dance structures;
- understand the relationship between movement, rhythm, music, and dance;
- appreciate the cultural diversity of dance;
- differentiate between the types and styles of dance;
- examine the historical development of dance and relate it to present trends in, and ideas on, dance;
- develop criteria to describe, analyse, and critique all aspects of dance;
- understand the application of some biomechanical concepts of movement to dance;
- develop an awareness of the dance repertoire and dance artists of the past and present;
- begin to understand ways in which different aspects of society are reflected in dance;
- examine the development of dance in Canadian culture;
- understand and accurately use dance terminology;
- develop an aesthetic appreciation of dance.

GRADES 7 TO 10	GRADES 11 AND 12
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COMPOSITION

In studying dance composition, students examine ideas, topics, and subjects that can be interpreted and expressed through movement. They also study processes and structures that provide the framework for creating dance. Themes in composition should explore a broad range of subject matter.

Students should be given opportunities to:

- manipulate the elements of dance movement to create dance sequences;
- make use of a variety of stimuli in creating dance sequences;
- use improvisation to discover and vary movements in dance;
- develop appreciation of, and respect for, their own compositions and the compositions of others;
- observe and critique the dance compositions of others;
- develop self-discipline, learn to co-operate with and consider others, and develop leadership abilities through involvement in the creative process;
- use compositional forms and structures as the basis for creating dance sequences;
- explore the use of accompaniment in dances;
- participate in the reconstruction of dances from the dance repertoire.

GRADES 7 TO 10	GRADES 11 AND 12
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PRESENTATION

In the study of dance presentation, students examine ways of bringing dance pieces to life through performance. The study of presentation should take into consideration the type of dance, the dancer, the performance environment, and the actual dance performance. Presentations should represent the ideas and efforts of all involved.

Students should be given opportunities to:

- acquire and practise performance skills by presenting their own dances and those created by others;
- understand that the practising and polishing of dance pieces are essential for effective performance;
- develop further their understanding of dance, develop self-discipline and leadership abilities, and learn to co-operate with and consider others through involvement in dance rehearsal and presentation;
- understand that different kinds of performances require different amounts of rehearsal;
- become aware of and apply theatrical production skills that can enhance dance presentation.

GRADES 7 TO 10	GRADES 11 AND 12
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THE TWO KINDS OF COURSES

This guideline provides for two kinds of courses – comprehensive and specialized. Comprehensive courses tend to be more broadly based and cover the study of at least three dance types. Specialized courses deal with only one dance type or with one aspect of dance. In developing courses, teachers will select the dance types for study from among the five dance types authorized for study under this guideline – modern dance, ballet, jazz dance, folk/ethnic dance, and social dance.

The dance courses offered in Grades 7 and 8 will be comprehensive courses. Both comprehensive and specialized courses may be offered in Grades 9 to 12. The Ontario Academic Course is a comprehensive course. Schools may choose to offer any of the courses authorized in this guideline, but, if only one dance course is offered at the secondary level, it is strongly recommended that it be a comprehensive course.

Detailed descriptions of the five dance types listed above and of the content of comprehensive and specialized courses are given in Part B of this guideline.

COMPREHENSIVE COURSES

COURSES FOR GRADES 7 AND 8

Approaches to the teaching of dance in Grades 7 and 8 will vary, depending mainly upon the availability of space and time, the expertise of the teacher, the degree of experience of the students, and the educational aims of the school. Some schools may offer a discrete course in dance, while others may integrate dance with other parts of the curriculum. In some cases, the emphasis will be on dance, and other subject matter will be interpreted through dance; in other cases, the emphasis will be on other subject matter, and dance will be used as a vehicle for that subject matter. All courses in these grades will be characterized by a child-centred approach.

Students should be exposed to a variety of dance types. All dance courses will contain content from each of the areas of technique, theory, composition, and presentation. Instruction in these components should also be included when dance is integrated with other activities and subject areas, although not to the same depth as in a discrete course.

COURSES FOR GRADES 9 TO 12

Comprehensive dance courses at the secondary school level provide students with the opportunity to experience and understand several types of dance within one course. These courses may be particularly advantageous for those students who have little background in dance and who would benefit from exposure to a variety of dance types, particularly before studying one specific dance type. Students who have previously specialized in one or two dance types and who lack a breadth of understanding of dance would also benefit from taking a comprehensive dance course.

In any comprehensive dance course, students must be exposed to at least three dance types chosen from among the five dance types authorized for study – modern

dance, ballet, jazz dance, folk/ethnic dance, and social dance. Each course must include study of dance technique, theory, composition, and presentation.

The following points should be noted:

1. There are many basic similarities in technical content among the five dance types. The dance types look different because particular steps, positions, group formations, rhythms, and music have developed within different traditions. Teachers will be able to adapt the technical content provided in Part B to suit the dance type that is being studied.
2. The elements of composition remain the same for all dance types. Again, the results will look different because there are stylistic differences in the dance types that are used in solving the compositional problems.
3. Since each comprehensive course will acquaint students with a variety of dance types, the suggested content in both technique and composition has been designed in such a way that it can be used in the study of several different dance types.
4. The suggested content for *technique* and *composition* is the same for the basic, general, and advanced levels in each grade. The course content for *theory* and *presentation* will vary according to the level of the comprehensive dance course and the dance types chosen for study.

It is recommended that students take either the Grade 9 or the Grade 10 comprehensive dance course at the general level to prepare them for dance courses in the Senior Division.

SPECIALIZED COURSES

Specialized dance courses may be offered to students in Grades 9 to 12. These courses provide in-depth study of one dance type or one aspect of dance, such as dance composition or history. Specialized courses might be particularly appropriate within the curricula of schools for the arts in the province but are not limited to these schools.

Students wishing to gain greater understanding of dance will need to specialize in one or more dance types to develop their technical proficiency and increase their theoretical knowledge. These students may also wish to supplement their technical studies outside the classroom in order to achieve the concentration of training required to perfect some techniques.

Specialized courses may be offered in any of the five dance types authorized for study – modern dance, ballet, jazz dance, folk/ethnic dance, and social dance. Various aspects of these dance types could be selected for study in specific courses. Examples include:

a) *Modern dance:*

- techniques of Graham, Limon, and Cunningham
- classical modern, postmodern, and contemporary styles

b) *Ballet:*

- Russian, French, English, and Danish styles
- classical, postmodern, and contemporary styles

c) *Jazz dance*:

- Afro-American, African, and Caribbean styles
- styles associated with vaudeville, musicals, theatre, film, and rock video
- traditional, lyrical, blues, disco, and “funk” styles
- tap dance

d) *Folk/ethnic dance*:

- specific dances of various countries or nationalities, e.g., North American Indian, Chinese, East Indian, Canadian, or Irish

e) *Social dance*:

- traditional dances, such as the waltz, mazurka, pavane, and minuet
- early twentieth-century dances, such as the fox trot, rhumba, cha-cha, and tango
- recent styles, such as rock, “funk”, disco, and break

Although modern dance, ballet, and jazz dance have each had a significantly different historical development, the distinctions between them are becoming less clear. Training methods are becoming more similar in

each. Dances created by modern-dance choreographers are often called ballets, and some modern-dance choreographers create works for ballet companies. Many ballets created since 1930 are called modern ballets. Dance students looking to professional careers as dancers are thus encouraged to take technique classes in each of modern dance, ballet, and jazz dance.

The highly polished performances characteristic of modern dance, ballet, and jazz dance are the result of intensive dance training, in which the movement capabilities of the body are perfected to interpret and express artistic ideas. This training is a slow, gradual process that takes place over many years and requires great discipline. Attaining the high levels of skill demonstrated by professional dancers in dance companies should not be seen as a realistic goal for students in specialized dance courses. Students hoping to achieve this level of technical skill will, most likely, take additional technical training outside these courses and continue their studies well beyond secondary school. The purpose of the specialized courses in these three areas is to provide students with the opportunity to enjoy modern dance, ballet, and jazz dance at many different skill levels, while challenging them to develop their abilities through training to experience different dimensions of dance. By providing a well-balanced curriculum that includes content in dance technique, theory, composition, and presentation, courses in these dance types will allow students to develop their physical, intellectual, expressive, and creative abilities.

Social dance and folk/ethnic dance are rooted in the dances in which people throughout history have participated for their own personal enjoyment and expression. These dances often affirm the identity of a particular group of people. Some are associated with specific

events, such as rituals or celebrations. Dances may be classified according to country or cultural origin, geographical or climatic region, or dominant patterns of movement. Students can study the national dress or costumes associated with particular dances, the historical period in which the dances originated, and the historical and social circumstances in which the dances evolved.

Some social and folk/ethnic dances may be technically less demanding and therefore relatively easy to learn and perform. People of all ages can participate in these dances as part of family, community, or cultural events. Other dances and styles have been developed by dancers and choreographers to a very high level of skill. Sometimes an authentic dance of a particular country or culture is transformed into a performance piece expressing an individual artist's reinterpretation of the genre.

The suggested course content for all of the specialized dance courses is presented at the general level in Part B of this guideline. Keeping in mind that all courses must include instruction in technique, theory, composition, and presentation, teachers may modify the course content for students at the basic and advanced levels in accordance with the specific aims stated for basic level and advanced level courses on pages 27-28 and pages 32-33, respectively.

GENERAL PRINCIPLES

The study of dance in Grades 7 and 8 will be included in the Arts segment of the curriculum, as outlined in OSIS, 1989, section 3.4. It is recommended that principals provide a balanced program in Arts.

Schools should consider the following factors when planning their dance program for Grades 7 and 8:

- Dance should be taught to all students, not to a group that has selected the subject.
- Dance in Grades 7 and 8 should be a logical continuation of the child-centred, creative approach that was begun in the Primary and Junior Divisions and that emphasizes movement as well as integration of the arts.
- Dance may be taught either as a discrete subject or as a part of an integrated course in the arts, or it may be integrated with other subjects, such as language arts or social sciences.
- Teachers of dance in Grades 7 and 8 should be aware of the variations in physical development among children of this age.
- Dance may be taught by either specialist or non-specialist teachers and in a variety of teaching areas within the school.

The dance program in Grades 7 and 8 will thus have the following qualities and components:

- The courses will be comprehensive courses and will stress the use of dance in the learning of other subjects.
- The courses will introduce basic technical skills, including locomotor skills, and movement combinations in three or four dance types.
- Teachers will use a variety of teaching strategies, including creative, exploratory, and interpretive approaches to movement.
- Students' personal and social development through dance will be emphasized.

If possible, teachers should take advantage of resources in the community by, for example, inviting professional dancers to give demonstrations to their classes.

SPECIFIC OBJECTIVES

Students should be provided with opportunities to:

- acquire and develop basic locomotor and axial skills;
- understand and demonstrate safe movement practices and apply some biomechanical concepts that are used in dance training;
- acquire a healthy self-image, body image, and attitude to dance training;
- work with the elements of dance and use a variety of stimuli in experimenting with movement, improvisation, and problem solving;
- begin to develop an aesthetic appreciation of dance and other arts;
- develop an understanding of the cultural diversity of dance and of ways in which different aspects of society are reflected in dance;
- develop respect for their own work and that of others;
- develop further their understanding of dance, learn to co-operate with and consider others, and develop leadership abilities and self-discipline through participation in dance rehearsal and presentation.

CONTENT OVERVIEW

Teachers should consider ways in which technique, theory, composition, and presentation can be taught in an integrated curriculum. The following are examples of dance content that can be taught alone or integrated with other subjects:

- basic locomotor skills of walking, running, leaping, hopping, and jumping
- basic axial skills, such as flexion, extension, and rotation
- elements of dance, including space and shape, time, and energy
- examples of historical, folk, and ethnic dances
- creative projects incorporating sound, spatial, and movement stimuli
- individual and group creative-movement projects
- social dances and social organization

The detailed description of content can be found in Part B of this guideline.

LEVELS OF DIFFICULTY

Courses in the secondary school program in Grades 9 to 12 are designed to present course content that will serve the differing needs and interests of students. Both comprehensive and specialized dance courses may be offered at the three levels of difficulty – basic, general, and advanced – in Grades 9 to 12.²

Students should expect to study technique at the beginner's level in the Intermediate Division and deal with increasingly difficult technical demands in the Senior Division. Teachers may have to take into consideration varying degrees of competence in the same classroom. In order to maintain high standards, therefore, teachers should challenge students to develop their technique to the best of their ability.

If possible, teachers should take advantage of resources in the community by, for example, inviting professional dancers to conduct workshops with their classes or to participate in the development of learning experiences for their students.

2. The structure of Grade 9 programs is at present under review.

BASIC LEVEL COURSES

MAJOR EMPHASES

Basic level courses should serve the needs of students who may view their secondary school studies as preparation for moving directly into the world of work and who may not wish to undertake postsecondary education.

Basic level dance courses should focus on developing students' abilities in the psychomotor and affective domains. These courses should emphasize the development of individual students' skills and interests and give attention to the development of skills that can be applied in daily living. The curricula of basic level dance courses should be flexible in order to accommodate the various long-range goals of the students. Courses should provide students with a wide variety of dance experiences that will not only enhance their interest in dance and other arts but also contribute to their health, fitness, and self-confidence.

Basic level dance courses should prepare students for general employment through the acquisition of a variety of personal and organizational skills. Courses should include learning opportunities that encourage a high degree of success, helping students to develop independence, habits that will lead to a successful life, and attitudes that will help them to live in harmony with others and the environment.

SPECIFIC OBJECTIVES

All basic level dance courses should focus on the development of students' abilities within the following broad categories.

- a) *Personal skills.* Students should be given opportunities to:
 - appreciate the art of dance and other arts;
 - understand that viewing and participating in dance can be leisure activities that they can enjoy throughout their lives;
 - develop their technical and expressive capacities in dance;
 - develop self-confidence and poise through participating in creative dance experiences;
 - develop listening and viewing skills;
 - create and perform their own dances and perform those of others;
 - become aware of the types and styles of dance techniques while developing safe movement practices and an appreciation of the value of good health and physical fitness.
- b) *Social understanding.* Students should be given opportunities to:
 - understand the role of dance and culture in society;
 - appreciate dance as a social activity;
 - recognize the role of dance in expressing community identity;
 - recognize the contribution of dance to the quality of life in the community;
 - develop their social and cultural awareness and understanding and, in particular, develop respect for others and appreciation of other cultures.

c) *Communication skills.* Students should be given opportunities to:

- understand dance as non-verbal communication;
- communicate ideas through movement;
- describe movement verbally;
- give and receive constructive criticism and critique examples of dance and related arts.

d) *Employment skills.* Students should be given opportunities to:

- develop skills that are applicable in various types of employment, such as decision making, time management, and the taking and giving of directions;
- work and solve problems as part of a team;
- appreciate their own work and that of their peers;
- direct themselves through a task;
- recognize the value of both finished products and work in progress;
- develop a positive approach towards work through participation in learning and polishing dance skills;
- become aware of a variety of occupations in areas related to the presentation of dance, such as sound and lighting direction, set and costume design, and set construction.

CONTENT OVERVIEW

COMPREHENSIVE COURSES

Teachers may be inclined to develop specific dance content that reflects their areas of dance expertise or preferences. They must keep in mind, however, that students must have opportunities to develop technical skills, including locomotor skills, and to become familiar with movement combinations in at least three dance types. Each course shall include instruction in dance technique, theory, composition, and presentation.

The suggested content for each basic-level comprehensive dance course is presented in detail for Grades 10 to 12 in Part B of this guideline. Course content for Grade 9 is presented only at the general level, but it can be adapted to suit the needs of students taking courses at the basic level, in accordance with the specific aims for basic level courses stated above.

Basic level courses should focus on the following aspects of the four program components.

a) *Technique*

- body and arm positions
- basic locomotor and axial skills, simple movement patterns and combinations, and group work
- further exploration of the elements of movement

b) *Theory*

- dance in history, society, and culture, and as one of the arts
- body awareness, safety, and physical fitness
- concepts and analysis of rhythm

c) *Composition*

- movement elements and compositional forms and structures
- use of a variety of stimuli
- the creative process, improvisation and recall, and choreography
- analysis and evaluation of work

d) *Presentation*

- creation and presentation of simple movement patterns and combinations
- participation in the performance of compositions by others
- practice to polish
- introduction to stage production

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SPECIALIZED COURSES

Instruction in technique, theory, composition, and presentation shall be included in each course.

The course content for each of the specialized courses is described in detail in Part B of this guideline. The content for each course is presented at the general level, but it can be adapted to suit the needs of students taking courses at the basic level, in accordance with the specific aims for basic level courses stated on pages 27-28.

GENERAL LEVEL COURSES

MAJOR EMPHASES

General level courses should serve the needs of students who view secondary education not only as preparation for employment and careers but also as the bridge to further education in specific programs in colleges of applied arts and technology and other postsecondary educational institutions that do not grant degrees. General level dance courses should, therefore, treat dance as both a fine and an applied art. Courses should enable students to become aware of the variety of employment and career opportunities in dance and related fields and to develop appropriate skills. Emphasis should be placed on developing students' abilities in the psychomotor domain. Special consideration should be given to developing oral and written communication skills, using dance terminology, and promoting awareness and understanding of key aspects of the study of dance. These courses should enable students to acquire knowledge, skills, and attitudes that will be of practical value to them throughout their lives.

SPECIFIC OBJECTIVES

All general level dance courses should focus on the development of students' abilities within the following broad categories.

a) *Career preparation.* Students should be given opportunities to:

- develop marketable dance skills;
- value dance as a form of work and as a leisure activity;
- understand the interrelationship between dance and the other arts;
- develop a positive attitude towards their own work and that of others;
- develop self-discipline, learn to co-operate with and consider others, and develop leadership abilities;
- integrate the study of dance with the study of other subject areas;
- look at the range of career possibilities and opportunities in dance and related fields in the community, in Canada, and in other parts of the world;
- develop an awareness of the demands of a career in dance or related fields;
- acquire awareness of opportunities for further education in dance.

b) *Learning processes.* Students should be given opportunities to:

- become self-motivated and set themselves challenges that they think they can meet;
- question preconceptions;
- become aware of the creative process and distinguish between work in progress and the finished product;
- solve problems using the elements of dance and be involved in creating dance compositions;
- become aware of the process of conceptualization through experiencing movement;
- understand methods employed in learning dance.

c) *Communication skills.* Students should be given opportunities to:

- improve their level of verbal (both written and oral) and non-verbal communication skills in both personal and artistic expression;
- communicate ideas on, and experiences of, dance;
- learn to give and receive constructive criticism and to criticize dance using specific criteria;
- develop the ability to communicate the intended meaning of specific dance movements;
- develop listening skills in relation to dance;
- become skilled in interpreting and expressing movement and dance;
- appreciate the historical and cultural diversity of dance;
- learn where and how to find information on dance;
- read articles and books on dance and report on their content;
- become aware of dance notation and of its possibilities and limitations in preserving and recording dance.

..... CONTENT OVERVIEW

COMPREHENSIVE COURSES

Although students' interests, the teacher's expertise, and local resources may determine the types of dance selected for courses, students must have opportunities to develop technical skills, including locomotor skills, and to become familiar with movement combinations in at least three dance types. Instruction in technique, theory, composition, and presentation shall be included in each course.

The suggested content for each general-level comprehensive dance course is presented in detail for Grades 9 to 12 in Part B of this guideline.

General level courses should focus on the following aspects of the four program components.

a) *Technique*

- basic movement skills in at least three dance types
- principles of kinesiology and biomechanics, as they are applied to dance training and technique

b) *Theory*

- dance types and styles of different cultures
- historical development of dance, with emphasis on the social and cultural context of the dance types studied in class
- dance in present-day society
- the elements of dance
- the relationship between music and dance
- dance criticism

c) *Composition*

- manipulation of the elements of dance movement and use of a variety of stimuli to create dance sequences
- use of improvisation to discover and vary patterns of movement
- use of compositional forms and structures as the basis for creating dance pieces

d) *Presentation*

- performance skills and components of dance rehearsal and performance
- interpersonal and social relationships within the dance

SPECIALIZED COURSES

Instruction in technique, theory, composition, and presentation shall be included in each course.

The specific course content for each of the specialized courses is described in detail in Part B of this guideline and is presented at the general level.

ADVANCED LEVEL COURSES

MAJOR EMPHASES

Advanced level courses are designed to serve the needs of students who view secondary school primarily as preparation for entry into university or certain programs at colleges of applied arts and technology. These courses should emphasize the development of students' abilities in the cognitive and psychomotor domains. The primary focus should be on in-depth study of the theoretical principles, practical applications, and historical and socio-cultural development of dance, and on the development of students' aesthetic awareness. Students are expected not only to develop a high degree of technical competence but to prepare themselves for university by developing their ability to analyse, synthesize, abstract, write, and work independently.

SPECIFIC OBJECTIVES

All advanced level dance courses should focus on the development of students' abilities within the following broad categories.

- a) *Intellectual development.* Students should be given opportunities to:
 - examine theories of dance;
 - understand the creative process;
 - understand the scientific basis of dance movement and technique;
 - develop skill in analysis, synthesis, and evaluation;
 - become familiar with the literature on dance;
 - explore in depth the history of dance, the cultural and social significance of dance, and the relationship of dance to the other arts;
 - understand the role of criticism in dance;
 - use dance terminology;
 - develop clarity and coherence in written and oral communication;
 - develop problem-solving skills;
 - study the role of dance in communication;
 - examine cognitive processes that relate to the acquisition of physical skills and the creation of patterns of movement;
 - acquire knowledge of the theoretical components of various dance forms and styles;
 - become aware of dance notation and its possibilities and limitations in preserving and recording dance;
 - become aware of the capacity of art to communicate insights into human nature.
- b) *Technical development.* Students should be given opportunities to:
 - increase technical competence;
 - develop problem-solving skills and creative abilities;
 - develop their ability to communicate non-verbally through dance movement;
 - present repertoire demonstrating their technical and compositional achievements.

c) *Preparation for entry into postsecondary institutions.*

Students should be given opportunities to:

- acquire research skills;
- acquire knowledge of available research in dance and related areas;
- become aware of possible careers in dance and related fields;
- become aware of the entrance requirements of various postsecondary institutions;
- prepare for the audition required for entry into postsecondary institutions;
- demonstrate the ability to deal with complex conceptual challenges and satisfy complex technical requirements.

CONTENT OVERVIEW

Because the route to the Ontario Academic Course in dance lies through advanced level courses, care should be taken to keep a significant relationship between the design of advanced level courses and the content of the Ontario Academic Course.

COMPREHENSIVE COURSES

Students must develop their technical skills in at least three dance types. Instruction in technique, theory, composition, and presentation shall be included in each course; practical components should be integrated with the theoretical.

The suggested content for each advanced-level comprehensive dance course is presented in detail for Grades 10 to 12 in Part B of this guideline. Course content for Grade 9 is presented only at the general level, but it can be adapted to suit the needs of students taking courses at the advanced level, in accordance with the specific aims for advanced level courses stated above.

Advanced level courses should focus on the following aspects of the four program components.

a) *Technique*

- technical challenges specific to at least three dance types
- applied principles of biomechanics and kinesiology
- complex spatial relationships
- complex rhythmic structures

b) *Theory*

- the role of art criticism
- the relationship of dance and society
- the relationship of dance, the humanities, and the other arts
- the history of dance and the development of dance as an art
- the study of communication, self-expression, and the role of dance in communication
- concepts of biomechanics and kinesiology
- movement theories and theories of dance composition
- safety, injury, fitness, and nutrition

c) *Composition*

- solving of complex problems
- directed improvisation
- compositional forms and approaches to choreography
- self-evaluation and peer evaluation

d) *Presentation*

- participation in the repertoire of class compositions
- expressive interpretation of various dance sequences
- performance preparation, including rehearsal, practice, polishing of pieces, movement memory, and refining of technique
- design of simple sets for dance presentation
- effective use of entrance and exit
- experimentation with group work

AUTHORIZED CREDIT COURSES

SPECIALIZED COURSES

Instruction in technique, theory, composition, and presentation shall be included in each course.

The course content for each of the specialized courses is described in detail in Part B of this guideline. The content for each course is presented at the general level, but it can be adapted to suit the needs of students taking courses at the advanced level, in accordance with the specific aims stated for advanced level courses on pages 32-33.

All secondary school courses developed from this guideline may be offered for a single credit or for fractional credits, or they may be enriched and/or expanded up to a value of two credits per course. Although single-credit courses may be offered for fractional credit, no fractional credit of less than one-quarter will be permitted.

Credits may be earned for co-operative education dance courses that follow the policies outlined in *Co-operative Education: Policies and Procedures for Ontario Secondary Schools, 1989*. Co-operative education dance courses may be offered for single credits or fractional credits.

Courses developed from this guideline satisfy only the compulsory requirement in Arts for diploma purposes and shall not be used to satisfy any other compulsory-credit requirement.

COMPREHENSIVE COURSES

The following comprehensive courses may be offered. Courses in Grades 9 to 12 may be offered at the basic, general, and advanced levels of difficulty. Four digits of the course codes, indicating course and grade, are provided for the courses for Grades 9 to 12; the fifth digit, indicating the level at which a course is offered, will be B, G, or A, as appropriate. The course code for the Ontario Academic Course is given in full.

Dance	Grade 9 (ATC1)
	Grade 10 (ATC2)
	Grade 11 (ATC3)
	Grade 12 (ATC4)
	Ontario Academic Course (ATCOA)

SPECIALIZED COURSES

The following specialized courses may be offered at the basic, general, and advanced levels of difficulty. Four digits of the course codes, indicating course and grade, are provided; the fifth digit, indicating the level at which a course is offered, will be B, G, or A, as appropriate.

Ballet	Grade 9 (ATB1)
	Grade 10 (ATB2)
	Grade 11 (ATB3)
	Grade 12 (ATB4)
Dance Composition	Grade 11 (ATD3) or 12 (ATD4)
Dance History	Grade 11 (ATH3) or 12 (ATH4)
Folk/Ethnic Dance	Grade 9 (ATF1) or 10 (ATF2)
	Grade 11 (ATF3) or 12 (ATF4)
Jazz Dance	Grade 9 (ATJ1) or 10 (ATJ2)
	Grade 11 (ATJ3) or 12 (ATJ4)
Modern Dance	Grade 9 (ATM1)
	Grade 10 (ATM2)
	Grade 11 (ATM3)
	Grade 12 (ATM4)
Performance Practice	Grade 11 (ATP3) or 12 (ATP4)
Social Dance	Grade 9 (ATS1) or 10 (ATS2)
	Grade 11 (ATS3) or 12 (ATS4)

EVALUATION OF STUDENT ACHIEVEMENT

GENERAL PRINCIPLES

Evaluation of student achievement must be directly related to the aims and content of specific dance courses. Teachers must set realistic standards, taking into account the abilities of the students.

Teachers should evaluate student achievement on a regular basis in such areas as the following:

- knowledge of technique, theory, composition, and presentation
- oral and written communication skills
- technical or practical skills
- compositional skills
- individual and group presentations

The information gathered should help both the teacher and the student to determine how well the student has met the objectives set for the course. Teachers must keep a continuous record of student achievement so that they can also furnish parents and administrators with information on student progress.

Teachers should make students aware of their expectations for student behaviour and achievement, and they should explain the procedures that will be used to assess student achievement in each component of the course. Teachers must make clear to the students exactly what will be evaluated and what the evaluation criteria will be.

Teachers must decide where it is appropriate to use subjective evaluation and where it is appropriate to use objective evaluation. Evaluation of student participation, attitudes, and dance performance skills, for example, may require some degree of subjectivity. Assessment of students' ability to project confidence while performing, intensity of involvement while performing, and the degree of originality evidenced in dance compositions would be mainly subjective. On the other hand, evaluation of students' knowledge of theoretical concepts would be largely objective. Evaluation of some aspects of technical achievement and compositional skills would also be objective.

Students should have opportunities to evaluate their own work and that of their peers.

TYPES OF ASSESSMENT INSTRUMENTS

Teachers might use a variety of assessment instruments and should take care to select ones that are appropriate for a particular grade and/or level. In the following chart, several kinds of assessment instruments are listed, along with suggestions for their use.

ASSESSMENT INSTRUMENTS	INTERMEDIATE DIVISION				SENIOR DIVISION		
	7 and 8	Basic	General	Advanced	Basic	General	Advanced
creative projects	A	A	A	A	A	A	A
oral critiques	A	A	A	A	A	A	A
papers, reports, and essays	I	I	A	A	I	A	A
problem-solving projects	A	A	A	A	A	A	A
rating scales and graphs	A	A	A	A	A	A	A
student logs and journals	A	A	A	A	A	A	A
teacher and student checklists	A	A	A	A	A	A	A
technical and practical examinations	I	O	A	A	O	A	A
technical and practical tests	A	A	A	A	A	A	A
videotape*	A	A	A	A	A	A	A
written critiques	O	O	O	A	O	O	A
written examinations	I	I	A	A	I	A	A

- A** appropriate
O optional
I inappropriate

* Teachers must be aware that, although videotape is valuable for documenting dance, some dance students may find it very threatening. If available, videotape could be used first as a teaching aid. After students gain the confidence to view themselves objectively, videotape could also be used as an evaluation tool.

EVALUATION OF PRACTICAL AND CREATIVE SKILLS

Since the evaluation of dance skills and movement creations is often more problematic than the evaluation of students' knowledge of the theory and history of dance, the following suggestions are provided to assist teachers in evaluating student achievement in technique, composition, and presentation. Teachers should keep in mind that all criteria used for evaluation must be directly related to the aims and content of specific dance courses.

- a) *Technique*. Teachers may take into consideration the extent to which students have satisfied such requirements as the following:
- precise execution of such specific technical material as pliés, extensions, and isolations
 - mastery of axial and locomotor skills
 - precise execution of patterns of movements
 - secure execution of take-offs and landings
 - correct placement of body segments
 - controlled execution of turn-outs from the hip
 - clear and accurate execution of transitional movements
- Teachers may also consider the extent to which students give life to the technical material and project confidence while executing the movements.

- b) *Composition*. Teachers may take into consideration the extent to which students have satisfied such requirements as the following:
- provision of a valid solution to a given compositional problem
 - creation of a structure that is appropriate to the problem and the content
 - creation of appropriate and interesting transitions between movements and sections
 - appropriate use of level and shape or direction
 - appropriate use of the stage space
 - provision of rhythmic interest in the composition
- Teachers may also consider the extent to which students provide an original solution to a compositional problem and project confidence while performing compositions.
- c) *Presentation*. Teachers may take into consideration the extent to which students have satisfied such requirements as the following:
- precision in beginning and ending the performance
 - precision of movement and clarity of focus throughout the performance
 - appropriate use of phrasing
 - integration of movement and accompaniment
 - effective technical execution of the material
- Teachers may also consider students' intensity of involvement in presenting the dance piece.

EVALUATION OF PROGRAMS

ALLOTING OF MARKS

Since at least 15 per cent of the instructional time in all dance courses in the Intermediate and Senior Divisions must be allotted to instruction in each of technique, theory, composition, and presentation, at least 15 per cent of a student's final mark in a course must be allotted to *each* of these four components. The allotting of marks shall reflect the actual proportion of time devoted to each component within a course.

Students should not receive marks expressly for attendance. Any lack of attendance will be reflected in the overall assessment, if teachers incorporate effective, continuous evaluation into the dance program.

Program reviews are necessary to improve the design of the curriculum and should be an integral part of the ongoing process of curriculum development. In a program review, the existing program is measured against the provincial, school board, and school requirements.

In a review of a dance program, the strengths and weaknesses of both the program as a whole and its components should be revealed. Reviews should be designed to gather information on such areas as the following:

- the congruence between the aims and objectives of the dance program and those stated in this guideline
- the extent to which the content of each course reflects the sequential presentation of dance skills and theoretical topics and concepts outlined in this guideline
- the degree to which an appropriate balance has been established among the four program components (technique, theory, composition, and presentation)
- the degree to which the dance program meets the needs of, and appeals to, the whole range of students within each school
- the congruence between the criteria used for evaluating student achievement and the objectives of the program and/or each course
- the adequacy of resources (facilities, equipment, and materials)
- the availability of opportunities for professional development for teachers of dance
- the extent to which the dance program is integrated with other arts programs and with other subject areas

Administrators, department heads, and program personnel can gather data for evaluating dance programs by:

- reading the courses of study;
- examining the materials used;
- observing classroom activities;
- discussing the program with the teachers and students involved (their opinions could also be sought through the use of questionnaires);
- reviewing the methods used to assess student achievement and the results obtained.

INTRODUCTION

The Ontario Academic Course (OAC) in dance is a single-credit course designed to prepare students for entrance into postsecondary academic or applied study programs. It should develop students' abilities both in dance studies and in other areas, such as languages and writing, history, sociology, philosophy, and sciences. Students will, therefore, be expected to demonstrate a high level of academic ability and competence and a high level of achievement in dance skills. Equal emphasis will be placed on the practical and theoretical components of the course.

The prerequisite for the OAC in dance is one Senior Division credit in dance at the advanced level. Students may take either comprehensive or specialized courses as preparation for the OAC.

OBJECTIVES

Students should continue to develop their skills and increase their knowledge in technique, theory, composition, and presentation, focusing on the following aspects of the four program components.

a) *Technique*. Students should be given opportunities to:

- understand and apply biomechanical concepts as they are used in dance training and technique;
- develop the kinesthetic sense in order to achieve consistency in body awareness and placement;
- demonstrate and perform to a given level of skill a variety of forms and styles of dance technique;
- develop discipline through physical training;
- demonstrate a grasp of the basic movement skills in dance and more difficult technical skills specific to some selected dance types.

b) *Theory*. Students should be given opportunities to:

- explain concepts that contribute to safe and efficient movement;
- demonstrate the ability to apply research methods and use resources in the completion of reports, critiques, and other written assignments;
- demonstrate knowledge of the arts in general and of dance in particular;
- analyse their own artistic endeavours;
- become familiar with dance of the past and present in Canada and in other parts of the world;
- explore in depth the historical development of dance;
- appreciate the achievements of dance artists;
- become familiar with dance repertoire;
- study dance as a social and cultural activity;
- expand their knowledge of dance terminology.

c) *Composition*. Students should be given opportunities to:

- use improvisation to discover and vary patterns of movement;
- use compositional forms as a basis for creating dance pieces;
- participate in reconstructions of dances;
- observe, analyse, and criticize the compositions of others;
- develop respect for their own compositions and those of others;
- demonstrate the ability to understand and apply principles of movement discovery and composition;
- create dance studies.

d) *Presentation*. Students should be given opportunities to:

- demonstrate presentation skills;
- explore the use of accompaniment and the relationship of music and dance;
- apply theatrical production skills to enhance performances;
- understand the components of rehearsal that lead to effective performance.

In addition, students should become aware of specific career opportunities in dance and should find out what preparation is necessary. They should also keep in mind the value of dance as a leisure activity.

CONTENT OVERVIEW

Students will select three core dance types, or two types if dance composition is chosen. The study of each dance type will include learning experiences in technique, theory, composition, and presentation. The following combinations are possible:

- modern dance, folk/ethnic dance, and ballet
- modern dance, folk/ethnic dance, and jazz dance
- modern dance, social dance, and ballet
- modern dance, social dance, and jazz dance
- modern dance, ballet, and jazz dance
- modern dance, ballet, and dance composition

EVALUATION OF STUDENT ACHIEVEMENT

Achievement in the practical and cognitive elements of the OAC should be evaluated in equal measure. Students' marks will be based on assessment of their achievement in technique, theory, composition, and presentation in each of the three dance types that they have chosen.

Evaluation should be both formative and summative; formative evaluation will take place during assignments, and summative evaluation will take place at the end of units or at the end of the course.

The distribution of the marks in the course must reflect the emphasis on particular objectives and the amount of time spent on certain aspects of the course. Forty per cent of the course mark will be based on term work, the assignment of which will be the teacher's responsibility; the other 60 per cent of the course mark will be allotted for the following types of examinations and projects:

a) *Technical examination (10-20 per cent)*

A practical examination testing ability in the three dance types shall be set by the teacher and shall include at least three of the following movement experiences:

- technical work on the floor or at the barre
- locomotor patterns
- movement combinations
- set dances, e.g., historical and folk/ethnic
- set dance patterns, e.g., social

Such an examination may take place at the end of each unit devoted to a dance type or at the end of the course.

b) *Composition project (10-20 per cent)*

In this major compositional problem set by the teacher, students will have the opportunity to demonstrate their ability to:

- discover and set movement material to form the composition;
- explain some principles that apply to the composition, performance, and presentation of the work;
- define the methods to be used in evaluating the composition;
- suggest ways of making a record of the composition.

c) *Written project (10-20 per cent)*

Students will complete a major written project that involves research and that is approximately 1000-1500 words long.

d) *Written examination (10-20 per cent)*

The technical examination and the composition project together should make up 30 per cent of the final mark, and the written project and written examination together should also constitute 30 per cent of the final mark.

For additional information on evaluation of student achievement, see the subsection on this topic on pages 36-39.

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